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To Etude Readers Everywhere

In this issue THE ETUDE reaches one of the proudest steps in its career. In presenting the congratulatory messages found in these pages we realize that, had it not been for the thousands and thousands of earnest workers who have patronized THE ETUDE in ever increasing numbers during the last thirty years the work of the journal could not have been accomplished. It is to these friends, then, more than to all others that we express our heartfelt thanks, with the sole regret that we cannot see each one individually and thank each one in person.

That wishes for the continuance of the good work of THE ETUDE.

ARTHUR FOOT,
Eminent Composer (Boston).

I take great pleasure in wishing you prolonged and observed success on this your Thirtieth Jubilee.

JOHANNA GASKI,
Eminent Singer (Berlin).

Heartiest congratulations and best wishes to a musical journal of high aim and noble purposes.

PHILIP H. GOVE,
Editor and Author (Philadelphia).

Many warmest congratulations on the Thirtieth Year Jubilee of the world-famous ETUDE. I am sure that the vast audience that it reaches will wish for its continuance and your increasing success as heartily as does your very sincere.

KATHARINE GORDON,
Eminent Pianist (London).

Heartiest congratulations to THE ETUDE, for thirty years, an inspiring to the world's greatest army of earnest teachers and students who do battle for the truth and beauty of art.

THEODORE WILHELM GIERER,
Journalist and Writer (New York).

My admiration for THE ETUDE has increased from year to year. It shows the great success it has achieved.

CARL W. GRIMM,
Teacher and Educational Writer (Cincinnati, O.).

THE ETUDE has been one of the most potent factors in the development of musical education in this country. It never ceases to give hearty congratulations.

G. ARTHUR G. HAMILTON,
Teacher and Author (Wellesley, Mass.).

From me as well as to the great chorus of praise which is being sent everywhere in congratulation to your Thirtieth Anniversary. It ought to send a thrill of pride through every member of the staff of THE ETUDE, in realizing the enormous power for good which this magazine has become in the course of its thirty years of life.

KATHARINE HACKITT,
Teacher and Writer (Chicago).

You ought to be happy in the realization of the fact that the thirty years of this noblest of musical journals have been an example of ideas which have inspired them, and which the progress of musical art in this country.

W. J. HOBBS,
Eminent Editor (New York).

Salutations from an old contributor on the thirtieth birthday and I hope my grandchildren, if I ever have any, will greet you on your arrival at the three score and ten milestone.

JAMES HUNTER,
Editor and Author (New York).

If asked to name the most important factor in the development of music in America during the last thirty years, that is the factor that has contributed in greatest measure to the dissemination of musical knowledge, I am sure that music teachers throughout the length and breadth of our land would unanimously name THE ETUDE and its founder. THE ETUDE has accomplished a greater work than can be adequately estimated.

Mrs. HERMAN KOTZSCHMAR,
Writer and Teacher (Portland, Me.).

Heartiest congratulations upon your jubilee. I was a purchaser as early as 1887.

EDGAR STILLMAN KELLEY,
Eminent American Composer (Oxford, Ohio).

THE ETUDE has been a powerful lever in moving musical educational conditions in the lives of teachers and pupils. It has caused the former to earnestly endeavor to do serious work in their profession, and the latter to strive constantly upward and onward. To artists also, it has been the means of bringing them closer to the public. Surely a journal which has done so much for musical uplift in the United States deserves most hearty congratulations and best wishes.

E. R. KROEGER,
Eminent Composer and Teacher (St. Louis).

Many congratulations to THE ETUDE in the hour of its triumph from one who knew it in the days of its early struggle. Few men have had their efforts rewarded as has the founder of THE ETUDE, and few have deserved it as he.

FREDERICK S. LAW,
Author and Teacher (Philadelphia).

Heartiest congratulations to THE ETUDE from an old friend.

CHAS. W. LANDON,
Educational Writer (Kansas City).

It is surely with great and sincere joy that you approach the splendid Thirtieth Year Jubilee. THE ETUDE may well be proud in looking back upon its serious, artistic work since in your editions you have shown the artist the most direct path to artistic accomplishment in his difficult calling. May you long continue to pursue your splendid aims and may you be as successful in the future as in the past. With heartfelt greetings and warmest wishes for further success.

LILLI LEHMANN,
Eminent Singer (Berlin).

Indeed, I do congratulate THE ETUDE most heartily. I wish it long life and prosperity.

LIZA LEHMANN,
Eminent Composer (London).

With hearty and cordial congratulations. May the future of THE ETUDE be even greater than the past.

EDWIN H. LEMARE,
Eminent Organist (London).

(Space limitations compel us to continue this list in alphabetical order on page 12, where the greetings of many of the most distinguished ETUDE friends may be found.)

Personal Recollections of Famous Musicians

Written Especially for THE ETUDE by the Eminent Composer, Conductor, Singer and Teacher

GEORGE HENSCHIEL, Mus. Doc.

(Breslau's Note.—The distinguished composer, conductor, singer, pianist and teacher, George Henschiel, who has kindly consented to give his personal recollections to THE ETUDE, was born in Breslau, February 18th, 1850. In the following article he relates many of his interesting musical experiences, but at best does little more than skirt the fringe of his enormous experience. As the first conductor of the Breslau Symphony Orchestra, he became known to American audiences. Later, with his wife, formerly Lillian Junghaus, born at Columbus, Ohio, he made many tours of America, giving intimate and unforgettable interpretations of the great art songs. Dr. Henschiel's compositions include many numbers, ranging from his well-known *Frederick* (written in memory of his wife), able compositions for orchestra and piano (*Nadia*, performed at the Court Theatre in Breslau, in 1899), to many beautiful songs.)

It is a pleasure to learn that a little article from my pen would be welcomed by ETUDE readers, and I am glad to write something in keeping with the tendency of your excellent paper, viz.: to teach, to entertain, to inspire.

I trust I shall not be considered lacking in modesty if I choose as my subject some early reminiscences of my own life, which like that of any musician who can look back upon fifty years of musical experience, must needs be of some interest to students of a younger generation. Moreover, in this age of almost alarmingly rapid progress it may not be altogether undesirable to preserve the memories at least of a slower—and perhaps surer—past.

To anyone writing his reminiscences the truth of Shakespeare's "All the world's a stage," must seem of particularly striking fitness. We all know the fascination exercised on outsiders by the lives of actors and actresses on and off the stage. Reviewing the history of one's life, many of the men and women whose memory is revived appear before the mind's eye like actors and actresses on a stage upon which the curtain has gone down for ever. Some of them have stirred our imagination, kindled the fire of our enthusiasm; some touched us to tears, provoked our laughter; some perhaps disappointed our expectations, but all have left some mark, some impression on our minds lasting for a longer or lesser period according to the part they played and the manner in which they played it.

I shall never forget a little incident at the Court Theatre of Weimar, long years ago. The play was Shakespeare's *King Lear*. It was exceedingly well done as a whole, and the impersonation especially, by a then already rather famous member of the regular company, of the majestically tragic and pathetic figure of the old king, was a wonderfully fine and powerful piece of acting.

At the end of the play the enthusiasm of the crowded house knew no bounds. The chief actor was vociferously called before the curtain over and over again. At last when, recalled for the tenth time or so, he seemed quite overcome with emotion on receiving such an ovation in the historical play-house which could boast the traditions of Schiller and Goethe, and, howing deeply, was heard to mutter—aloudly, however, to those near—"I think I have merited it."

This, many people, and some of the press, considered rather arrogant and conceited, whilst I emphatically held with the few who, without doubt unusual utterance, could see nothing but the innocent, inadvertently escaped expression of the artist's consciousness of having done, and given, his best. And I have often thought since then how this great Theatre of Life

would be none the worse, if all the actors and actresses could make their exits with that consciousness, whether in silence or amid the plaudits of the multitude.

MUSIC IN MY CHILDHOOD.

Breslau, the ancient capital of Silesia, where I was born at the beginning of the second half of last century, is the proud possessor of one of the oldest Universities of Germany; and there being connected with that University from time immemorial an institute for church music, it means that the art of music always

of these enthusiastic amateurs that their executive musical efficiency did not increase with the number of their years. It must, however, not be supposed that dear old Breslau was not, in some respects, advanced beyond many of the larger musical centres of Germany.

A UNIQUE PIANO SCHOOL.

One, certainly, of her institutions, was of a decidedly novel character, and that was a school for pianoforte playing at which the elements of that art were taught in a very original way, invented by the director, Mr. Louis Wandelt. There were about ten large rooms in the institute, in each of which there stood, dovetailed fashion, four, six or even eight grand pianos, and before each of these pianos there would, at lesson time, sit a little pupil, and those four, six or eight girls and boys played, simultaneously, the same exercises and "pieces" to the ticking of a metronome. The teacher went from pupil to pupil, noting the application of the fingers, the position of the hands, correcting, encouraging, scolding, praising, as the case may be, and putting the result of his observations down in the shape of good or bad marks. In each pupil's little record book.

To this school my parents who had a deep love and feeling for music, though practical musicians only in a very modest, untaught way, with voice and guitar, sent me when I was five years old, and I have always been grateful to them for it, as I consider the Wandelt method of teaching the piano an excellent one for beginners, stimulating, as it does, the attention of the pupils and, above all, instilling into them a sense for rhythm which is apt to stick to them all their lives.

A FOURFOLD CONCERTO.

When in 1862—can it really be fifty years ago!—Mr. Wandelt founded a similar school in Berlin, he took with him for the opening ceremony, which consisted of a public concert, four of his best pupils, and we four youngsters played in a real concert hall, accompanied by a real orchestra, Weber's Concerto in F minor, on four pianos. I shall never forget the pride of my dear mother when she packed my little valise for the great journey, putting into it a brand new suit of clothes, consisting of a short braided jacket, a beautiful embroidered shirt with frills in front and at the cuffs, a lovely leather belt and a glorious pair of long trousers, in the left pocket of which she had, unknown to me, sewn a piece of superstition in the shape of a little crust of bread to avert evil. The amusing part of this was that, as I was dressing for the concert and proudly putting my hands in my pockets, I quickly withdrew my left with a cry: The dried-up sharp points of the crust had grazed my skin and very nearly prevented my appearance at the concert!

MY FIRST FEE.

Side by side with the piano I was taught harmony and singing, and when I was a little over nine, received my first fee—a bright new thaler (shall I ever forget the sensation!) for singing at one of the church music institute's concerts, under Professor Julius Schäfer, the soprano solo, *Oh, for the Wings of a Dove*, in Mendelssohn's *Hear My Prayer*.



GEORGE HENSCHIEL.

To the services that have been rendered to all branches of musical knowledge by many eminent men.

"In weight playing the fingers seem to mould the piano keys under them, the hand and arm are relaxed, but never heavy. The maximum of relaxation results in the minimum of fatigue. In legato playing, for instance, the fingers rest upon the fleshy part behind the tip rather than immediately upon the tip as they would in passage work when the player desired to have the

effect of a string of pearls. The sensation in legato playing is that of pulling back rather than striking the keys. In passages where force is required the sensation is that of pushing.

"Much might be said of the sensibility of the finger tips as they come in contact with the ivory and ebony keys. Many every artist has a strong conviction that there is a certain relation between his emotional and mental conditions and his tactile sense, that is his highly developed sense of feeling at the finger tips on the keyboard. However, the phenomena may be explained from the psychological standpoint, it is nevertheless true that the feeling of longing, yearning, hope or awful anticipation, for instance, induces a totally different kind of touch from that of anger, resentment or hate.

The artist who is incapable of communicating his emotions to the keyboard or who must depend upon artifice to stimulate emotions rarely electrifies his audience. Every concert is a test of the artist's sincerity, not merely an exhibition of his prowess, or his artistry, or his accomplishments on the keyboard. He must have some vital message to convey to his audience or else his entire performance will prove meaningless, sterile, worthless.

That which is of greatest importance to him is to have the least possible barrier between his artistic conception of the work he would interpret and the sounds that are conveyed to the ears of his audience. If we desire to perceive the emotional side and depend upon artifice or tricks of the trade, we are liable to be deceived. In the trade, pianism will inevitably descend to a lower level. By cultivating a sensibility in touch and employing the technical means which will bring the interpreter's message to the world with the least possible barrier, we will be nearer the art. Those who would strain at gnat's might could do with the machinery of the instrument itself, intervening between the touch at the keyboard and the sounding tones, would make the influence of the emotions through the instrument itself, negligible.

To that I can only reply that the experience of the artist and the teacher is always more reliable, more susceptible to finer appreciations of artistic values than that of the mere theorist, who views his problems from a rather different angle.

The teacher of The Eternals is familiar with the subtle influence upon the nerves of the voice-making apparatus that any emotion makes. Is it not reasonable to suppose that a singer too possesses a similar sensibility and that his interpretation of any highly trained artist are duly affected through them?

INDIVIDUALITY, CHARACTER AND TEMPERAMENT

"Technical Individuality, Character and Temperament are becoming more and more important in the highly original art of pianistic playing. We live in the age and the playing of the artist again becomes little more than that of a piano-playing machine. No machine can ever achieve the distinguishing charm that this trinity brings to pianistic playing. Whether the performer is a virtuoso who has carefully developed the performance of a masterpiece, or an amateur, it evidences that distinguishing mark of the artist, his interpretation, or whether he is a talent who improvises, or who, at the moment, catches his mind and never plays the mood of a composition twice in anything like a similar manner, he need not fear the rivalry of any machine so long as he retains his individuality, character and temperament."

GENIUS AND WORK

The English and American students, however, is the very erroneous time (and place or Talmi) will take the place of study and work. They do not realize the necessity for a careful, painstaking consideration of the infinite details of technique. To them, the significance of the developments of Bach, Rameau, and Scarlatti is superficial. They are content with the superficial, they are incapable of considering the value of musicians whose lives were given to the study of the art to the highest development of the modern age. They are superficial, they are lazy, they are at the board of technique that they are making with the problem of technique, they are really they are doing little more than performing a drill in a kind of musical gymnasium—a worthless useless exercise, but at the same time quite principles of the technique of the brain trained in the

[Owing to Mr. Godowsky's pressing engagements it was impossible for him to find leisure to revise the proofs of the foregoing in time for publication in this issue.]

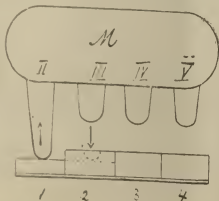
WHAT SIGNIFICANCE HAS THE WEIGHT OF THE ARM IN PIANO PLAYING?

BY PROFESSOR DR. A. RITSCHL.

[EDITOR'S NOTE.—This article appeared in the *Musik Pädagogische Blätter* and has been translated expressly for THE ETHER.]

importance whether in addition to the weight of the falling fingers we allow the weight of those parts of the arm above the knuckles also to act in the force of the stroke. If this question can be answered affirmatively all objections urged against pure finger playing, such, for instance, as the insignificance in weight of the fingers, the inadequate strength of their flexor muscles, are met at once. It would be only necessary to make up for the lack of finger weight by using the arm. In this way even a child could readily develop any desired strength of touch in finger playing. It would be superfluous in *forte* playing to extend the fingers with any great expenditure of force from the knuckles.

When I first took up this question I had the impression that in finger playing a *forte* touch called for a continuous pressure, which was felt beginning in the finger tips and extended up as far as the shoulder; that with this was connected the action of the great muscles leading from the trunk of the body into the upper arm. I therefore adopted the opinion that in finger playing there must be a varying weight consisting of the weight of the arm, in connection with the weight of the fingers, that this muscular weight could be brought into increased activity in its downward effect, and that this weight could be transferred from one finger to another. This opinion was strengthened when I noticed that the tone gained in fullness the more one yielded to this pressure and allowed the hand to sink with it in the forearm and the palm of the hand. It grew clear to me that this downward pressure increased the activity of touch only so far as the flexor muscles assisted in the action of passive automatism caused by the sinking of the wrist, and thus producing, according to a well known physiological law, a maximum of strength.



In pure finger playing the hand back of the knuckles (see M in the figure) is held in a more or less horizontal position over the keys, depending on the greater or less elevation above the keys of the weight of the arm is borne by this part of the hand. The joint is not fixed in its position by a stiff shoulder and is rendered effective by a free attack of the finger tip on the key. I. As soon as this finger has lowered its key, it is found to be somewhat stiffened and inflexible; it becomes a mere press that has its foundation in the depressed key and not in the weight M, which also sustains the weight of the arm. The pressure of this combined burden may be diminished through the contraction of groups of extensor muscles or through the action of groups of flexor muscles, the strength of the action of the arm against the key. The forward projection of the arm is the same time hindered by the action of the hand M. The hand lowered by the shoulder, buttress, keeps the weight of M from reaching the end of the key.

Now comes the turn of finger III to lower its knuckle. This is brought about by a flexing of the finger from the knuckles, or it can be brought downward. This is represented in the figure by the tip of finger III, which is a short projection similar to the tips of fingers IV and V, with its lower end a little distance from the key so far extended (see dotted outline) that it brings the key from its customary passive position into that for playing (see the dotted horizontal line). In

this instant the second tone is produced. Only when the tip of finger III meets a firm foundation—depressed key—that is, in the moment of tone production, or possibly an instant later, is it possible for it to become in turn a buttress. When finger II rises, as in the case in strict legato, its withdrawal (indicated by the dotted line) can only occur after finger III has been extended and gained a firm foundation on the depressed key. In other words, the tone produced by finger III must sound before finger II can be released.

RAPID FINGER PLAYING.

In very fast playing these changes naturally take place with great rapidity. One has the impression that the moment one finger strikes that the preceding finger allows its key to rise. This transition results in the weight is transferred to the striking finger with every stroke. This transfer actually takes place only after the tone is already produced, for in the moment in which finger III extends toward the key the striking finger II cannot give up its support, since the key is movable and affords no sure foundation. Hence it happens that while finger III produces its tone the weight M is still sustained by finger II.

weight is still sustained by finger II, and a descent upon the keys by its flexor muscles is prevented. The weight, however, can only increase the strength of touch when in connection with the striking finger draws near the key. In rapid finger playing such sinking of the arm and hand cannot take place, since the quick action of the fingers gives no opportunity for it to rise with the next stroke. Therefore, in rapid playing the hand always remains at a certain distance from the keyboard, which is to be sure, as for instance during a scale, can be varied from time to time, but cannot avail itself of the aid of the flexor muscles.

In pure finger playing the tone production depends entirely upon the strength that is brought to bear on the weight of the fingers engaged in it and in the rapidity with which these can be controlled by the flexors. The weight of the arm, however, depends on its activity upon the position of the wrist. With the forearm this is lowered. As soon as the wrist is the extensors of the flexor muscles of the fingers are brought into a state of pin-point automatism which disposes them to exert their powerful effort under the most favorable circumstances. If, however, the wrist is kept high the muscles relax and interfere with the development of any great rapidity. (Translated by F. S. J.)

TAKE AN INVENTORY OF YOURSELF

BY J. ROMEU

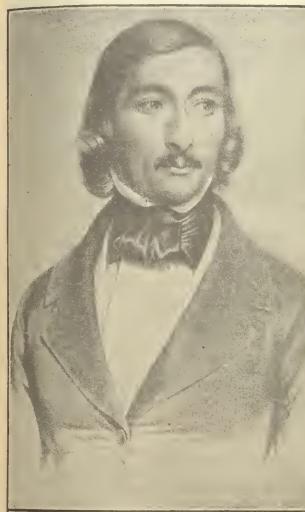
HAVE you ever thought of taking an inventory of yourself? Finding out what you really know? Can you measure up to this test?

After some years of very methodical labor, the pianist should have acquired:

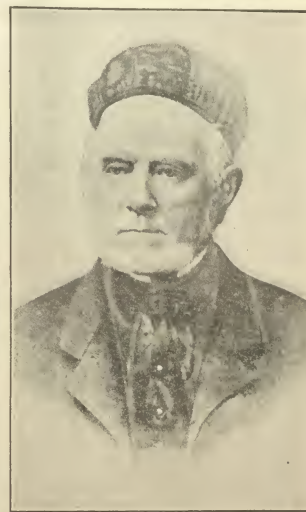
1. A compass sufficient to stretch nine and ten piano keys, in order to obtain the essential sonorous in certain chords.
2. Practically equal value in all the fingers as to strength, independence, suppleness and mobility.
3. Equal skill of both hands.
4. Power, delicacy, feeling.
5. Virtuosity, style, superior and transcendent execution.
6. The ability to play at sight, and with certain perfection, the most complicated compositions of ancient and modern times.
7. A faithful, reliable memory, of such a nature as to furnish, the circumstances requiring, ample material for one or more concerts.
8. The ability to accompany without previous study.
9. Voice instrument or orchestra.
10. The ability to play simultaneously, with all the required vigor, two notes against three, a difficulty that even superior artists frequently render with only fair skill.
11. The ability to analyze judiciously symphonic works.
12. The ability to develop a given theme.
13. The skill to improvise a long phrase without running counter to the fundamental laws of harmony and melody.
14. The faculty of transposing into any key at sight.
15. Finally, he will be hardened against fatigue by constant practice. (Translated by V. J. HILL.)

Who does the best his circumstance allows,
Does well, acts nobly, angels could do no more.

The Etude Gallery of Musical Celebrities



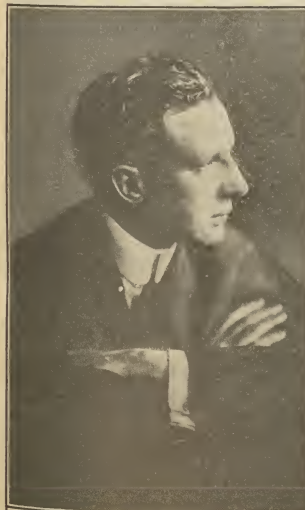
Delphin Alard



Lowell Mason



William Hall Sherwood



Leopold Stokowski



Francesco Paolo Tosti



Edwin Henry Lemare

Special Notice to Etude Readers

During the past four years THE ETUDE has presented, in its original feature page, "The Gallery of Musical Celebrities," over two hundred and fifty portraits of famous musicians of the past and present, making the most comprehensive collection of its kind in existence. When possible we shall present other gallery pages occasionally. The success to the gallery is "The Master Study Page," which our readers will find in many ways even more useful than the gallery itself.

WILLIAM HALL SHERWOOD.

Sherwood was born at Lyons, N. Y., January 7, 1854, and died at Chicago, January 7, 1911. He studied first with his father and with Humberger, Pachelbel, and Dr. William Mason, then spent five years in Europe under Theodor Kullak, Wentmann, Wurst, and Depper in Berlin; Richter in Leipzig; Sossou Mark and Karl Dömler in Stuttgart; and finally with Franz Liszt in Weimar. Upon returning to this country he quickly became famous as a virtuoso pianist and was heard in all the leading cities. He studied as a teacher at the New England Conservatory in Boston, but later went to New York. In 1888, however, he moved to Chicago, where he subsequently founded the Sherwood Piano School. His work as a teacher no less than as a concert pianist has been of immense value to the growth of musical interest in America. Sherwood never spared himself and was a man of immense energy. He composed some excellent piano music, the best known of his works being, perhaps, the *Plucked Flute*, a *Brownie*, based on an old German folk song. Among others are his *Suite* of five pieces, two *Marches*, a *Scherzo*, and a *Romance*. Sherwood also contributed valuable articles on musical education to *The Etude*.

(The Etude Gallery.)

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LOWELL MASON.

LOWELL MASON was born at Medfield, Mass., January 24, 1792, and died at Orange, N. J., August 11, 1872. He was self-taught, and in earlier years attempted to play many instruments as well as to sing in the village choir. When twenty years old he became a bank clerk in Savannah, Ga. While there he compiled a number of hymn tunes from the works of the classic masters. This collection was subsequently adopted by the Handel and Haydn Society, and its success resulted in Mason being called to Boston in 1827. He became president of the Society, but soon resigned in order to develop his project to get music introduced as an essential element of education in the schools. He founded classes which he taught after the system of Pestalozzi, and eventually succeeded in obtaining power to teach in all the public schools of Boston. He was the first in bringing music teachers of America together in conventions similar to those now held in many parts of the country. Lowell Mason published a large number of manuals and collections of tunes for public use, etc. His first visit to Europe was in 1837 when he went to Germany to study the educational methods then in vogue. His impressions were published in a volume entitled *Musical Letters from Lowell Mason* was universally loved by all who knew him, and did perhaps more than any other American to popularize music in this country. His son William Mason, was almost equally famous.

(The Etude Gallery.)

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DELPHIN ALARD.

ALARD was born at Bayonne, France, March 8, 1815, and died in Paris, February 22, 1888. He showed great musical ability at an early age, and was sent to Paris in 1827. He attended Habeneck's class at the Conservatory, soon winning the second and, a year later, the first prizes for violin playing. His professional career commenced in 1831, and he soon established a great reputation. On the death of Baillot, Alard succeeded to the post of professor of violin playing at the Conservatory, remaining there from 1843 until his death. Grove's dictionary says that Alard was "the foremost representative of the modern French school of violin playing at Paris with its characteristic merits and drawbacks. His style was eminently lively, pointed, full of *clan*." He published many works of a brilliant but somewhat superficial kind, though many of his works are still popular on account of the opportunity they give for technical display. He made many transcriptions of operas such as *The Barber of Seville*, *Norma*, *Sonnambula*, and *Faust*, besides writing original pieces such as *Brindisi Waltz*. His *Violin School*, however, is very comprehensive and has won wide recognition on account of its many valuable qualities. It is therefore as an educator that Alard has earned his place in the regard of violinists.

(The Etude Gallery.)

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EDWIN HENRY LEMARE.

LEMARE was born at Ventnor, Isle of Wight, England, September 9, 1865. He won the Gave scholarship to the Royal Academy of Music in 1878 and subsequently became a Fellow of that institution and was also appointed, in 1884, a Fellow of the Royal College of Organists. He held various important organ appointments to his work at Holy Trinity Church, St. Margaret's, Westminster, became so famous as a concert organist that he gave an *organ solo*. He not only possesses rare gifts as an interpreter of "legitimate" organ music, but is also specially noted for his organ adaptations of orchestral works. He has visited this country several times, and in 1902 was appointed organist at Carnegie Hall, Pittsburgh, but after two years returned to England. He has also visited Australia. Lemare's compositions include some important contributions to the higher branches of organ music and a large number of remarkably beautiful pieces in the smaller forms. Some of the best known of the shorter works are *Andantino in D flat*, *Marche Moderne*, *Spring Song*, *Berceuse*, *Pavane*, in *F*, *Flower Song*, *Moderne*, *Waltz* in *D flat*, and the interesting *Reverie* which is in 4/4 rhythm. His published organ transcriptions are also numerous and a notable example is the arrangement of Chopin's *La Vierge*.

(The Etude Gallery.)

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FRANCESCO PAOLO TOSTI.

TOSTI was born April 9, 1846, at Ortona sur mare, Italy. He studied music in Naples at the Royal School of St. Pietro a Majella under Pinto (violin), Conti and the *Messa Mercantile* (composition). He made such rapid progress that he was made a pupil teacher at the magnificent salary of 60 lire (\$12) a month. He remained there until his health broke down and he was forced to return to Ortona. During his illness he wrote songs, but found great difficulty in securing a publisher for them. Upon his recovery he went to Rome, where he met with the sympathy and encouragement of Sgambati. Through the aid of his new friend Tosti became teacher of singing to the Queen of Italy, and shortly afterwards became curator of the Musical Archives of the Italian Court. He first visited London in 1875, and in 1880 was appointed teacher of singing to the Royal Family of England. Since then he has resided in the British capital, where he is such a favorite that he was knighted in 1908. He has written many beautiful songs which have become very popular, a few of the best known being *Good-bye Beauty's Eyes*, *Forever and Forever*, *Mattinata*, *Enfante Souri*, and *Could I*. The last named is said to have been a great favorite of Queen Victoria's.

(The Etude Gallery.)

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LEOPOLD STOKOWSKI.

(Sto-kov's'ke).

STOKOWSKI was born in London, 1882, and is the son of a Polish father and Irish mother. His early musical training was at the Royal College of Organists, and after graduating he became a pupil of Parry, Stanford, and others in composition. At the age of fourteen a prize work of his was performed at St. Paul's Cathedral by a chorus of four hundred voices. Stokowski is an excellent pianist, a violinist, and is also able to play various other orchestral instruments. Though he graduated at Oxford University, he has spent much time on the continent, especially in Munich, where he owns a home. He has held two important organ positions—at St. James', Piccadilly, London, and St. Bartholomew's, New York—but his greatest musical interest is the orchestra. After leaving St. Bartholomew's, he became "guest" conductor with various important orchestras in London and Paris, and speedily attracted the attention of the managers of the Cincinnati Orchestra. His subsequent success with the Cincinnati Orchestra attracted wide attention, and as his retirement from that organization coincided with that of Carl Pohlig from the Philadelphia Orchestra, he was promptly secured for the vacant position. His conducting is virile and temperamental, but none the less dignified, revealing a charming and sincere personality.

(The Etude Gallery.)

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STOOPING TO CONQUER.

BY MADAME A. PUPIN.

No matter how much a teacher may love his work, there must be times when he is at his wit's ends to know what to do; for a mild-mannered boy may suddenly be transformed into a belligerent opponent and charming little fairies changed into exasperating imps. My plan has always been to take no apparent notice of these changes of mood, but preserve a calm exterior while thinking up some stratagem which shall gain me the victory.

In a school of music I once had I gave private lessons in classes. The class pupils were obliged to play the monthly musicales when I considered them prepared. Beulah Pendleton said, with a toss of her head, that she would never play in a musicale. I said "You will have to conform to the rules for the class pupils," to which she replied that she did not want to, and her father would not let her, and besides she did not play well enough. I told her I would attend to the latter, and that she would not play until she could play well enough. Sometime after I gave to Beulah and two other young girls the *Minuet* of Bocherini, for six hands, on one piano. They practiced it and rehearsed it until in a short time they had worked it up to a finish, and one day I said, "I believe I will let you play this in the next musicale." (Observe the phrasology—permission not command.)

They played it and received such high encomiums for their accuracy, perfect use of the pedal and wonderful shading that, elated by their success, they went to the houses of many of their friends and played it for them, thus gaining more confidence and perfection. Later, I took a piece for four hands on one piano and gave the *Primo* part to Beulah to play on one piano, and the *Secondo* part of another girl to be played on another piano, thus making it a Duo for two pianos. This having been played in public with success, there was no demur when I later proposed that Beulah should play a solo in a musicale, for she had become thirsty for the praise which followed her really beautiful playing.

OUTWITTING THE "CLOCK-WATCHER."

Julius Rydner, when he came into the class, was considered an impossible problem by all his former teachers. I discovered that his bugbear was practicing. He did not like to be fettered by hours and minutes. I told him I did not require my pupils to practice an hour a day—or even half an hour. I gave a short lesson—half a page—and all I asked him to do was to play each line ten times with the right hand, ten times with the left, and both hands together ten times, and then to play the scale of eight notes eight times with one hand and the next day do the same with the other hand. He was overheard to say to another boy, "I've got a bully teacher now. I don't even have to practice half an hour a day. All I have to do is to play each line ten times every day. It's as easy as sliding down hill. I'm going to do as the teacher says, for the girls in my class are dandy players, and if I can get ahead of them by such easy work, you bet I'm going to do it." Two factors made this boy a good pupil. First, I took his mind away from the time question; he forgot all about hours and minutes. Secondly, I got him to practice so that he was interested in the results.

LEARNING A PIECE BY NOT PLAYING IT.

When Alice Arnold came to me she had many faults of technique which I set about at once to correct. After awhile I gave her a piece, but before she had learned it very well I gave her another, and told her to put the first away and not touch it until I gave her permission. The next day Mrs. Arnold came in in a hurry and said, "I have learned one piece perfectly. I gave her a third, and told her to put the second away with the first. The next month Mrs. Arnold called again, in a very excited state of mind, saying she did not think Alice was being properly taught, and she wished I would not give her a new piece till she had learned the old one. I asked her if

she would let me have my way and not criticize me till the end of the quarter—or Christmas time—if she was not satisfied she could take Alice away. She left in a most depressed state of mind.

I had taken away those pieces because Alice had practiced them carefully with the new technique, up to a certain point; and I foresaw that a greater familiarity with them would be apt to make her slip back into her old way of playing. The third piece was perfectly learned, the new technique having by this time become a habit. I told her to bring the other two pieces, and when I asked her to play them she said decidedly, "I cannot; for I have not touched them since you took me not to. I really cannot play them." "Well, try to play them," said I. To her great surprise she played them both perfectly. Her general progress had put her far beyond the place where she had left off, and the new technique had become so natural that she had not to think constantly of her fingers to make them go right. The secret is not to allow any one to practice mistakes. Better, when inaccuracies begin to appear, to cease practice on a piece for a time until it can be taken up again almost as a new piece.

A PUPIL WHO HATED SCALES.

Lilly Daly was a tiny tot of a girl, with a very small but beautifully shaped hand, which was quite muscular for so young a child. Lilly did not want to learn to play the piano. She did not want to practice scales; she had heard people practice scales, and she wanted to get up and down four octaves—mistakes included. I gave her at first some interesting duos for teacher and pupil, which made her think she was playing very "hard pieces." I spent one-third of every lesson making her play the scale of eight notes, right hand descending. She began with the metronome at 30 notes a minute, and increased speed as fast as possible. As she had never taken lessons before, and never played these scales except under my supervision, they were always perfectly done. When she could play these scales with either hand, at 400 or 500 notes a minute, and had begun on the scales of two octaves, each hand alone, people began to take notice. The fluency, velocity and evenness of her scales and her tiny hand surprised and delighted everybody, and Lilly was delighted with scale playing and looked out of the corner of her eye to discover whether or not she thought of her playing. One of the other pupils remarked one day, "Lilly Daly is a terribly vain little thing." To which I replied, "She has a right to be vain. When you can do what Lilly Daly does, you may be vain, too."

MUSIC BY WAY OF A METRONOME.

Arthur Wittig thought I was the most wonderful and interesting person he had ever met—until he sat down to the piano—then he changed his opinion. I could never get him to do anything as I wanted it done until I gave him Wittig's Studies—little exercises of eight measures. I began with No. 8, setting the metronome at 72 for a sixteenth note, and increasing speed until he hesitated or made a mistake, when that was the limit for that lesson. I marked it on the margin of the page so that after several lessons the record might have stood thus: 72=132, 100=100, 152=96. Of course he did not like the slow practice, but one day he had played well up to a certain tempo, and I was about to write it on the margin when he said, "Let me try the next one; oh! do let me," and this finally became the order of the day.

All persons, children included, love to do what they do well. So it is the teacher's work to make them do small things well and this leads to doing great things well.

KEEPING THE EYES AND EARS OPEN.

TECHNIC is ordinarily supposed by a young learner to consist of striking a certain number of notes with accuracy and evenness, legato or staccato, in a certain specified time. The pupil should be made to feel, however, that quality as well as quantity of tone, and the balance, adjustment, and blending of this element in a rich and finely shaded effect upon the sensuous ear, are also included in the province of technic. An unharmonized scale or trill, a detached chord or arpeggio, may arouse a sense of beauty through the management of tone color alone. The ear should be trained to appreciate and demand this element in its practice. Many students are not keenly conscious of the effects they produce; they are so occupied with the perceptions of the eye that the ear is only half awake. This organ should be developed at the same time with the fingers; it should be alert to the most subtle distinctions of pitch and the most exquisite gradations of timbre in the piano, violin and the human voice.—DICKINSON.

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CALENDAR OF FAMOUS MUSICIANS, JANUARY

Xaver Schurwenka

Born Jan. 6, 1819.

Famous Contemporary Pianist

Best known works: *Opera*, *Mot-cantata*, *symphony*, *Suit*, *concerto*, and well-known *Polish Dance*. Also famous as a teacher.

John Knowles Paine

Born Jan. 9, 1839, at Portland, Me. Died 1906.

Famous American Composer

Best known works: *mass*, *symphony*, *music for Orchestra*, *Symphony* and *Divine*, *symphonic poems*, *cantatas*, etc.

Christian Sinding

Born Jan. 11, 1856.

Noted Norwegian Composer and Teacher

Best known works: *symphonies*, *piano concerto*, *other orchestral music*, *chamber music*, *popular pieces as* *Forlønne*, *Character-stücke*, *Frøkingstraenen*, etc.

Josef Hofmann

Born Jan. 20, 1876.

Distinguished Russian Pianist

As a boy he became known to the public as a "prodigy," but unlike many prodigies he has continued to hold a foremost place among contemporary pianists.

Wolfgang Amadeus Mozart

Born Jan. 27, 1756. Died 1791.

Pre-eminent Master Composer

Best known works: *Don Giovanni*, *Le nozze di Figaro*, *Zauberflöte*, *Requiem*, *symphonies*, *sonatas*, *masses*, etc.

Francois Auber

Born Jan. 29, 1782. Died 1871.

Famous Operatic Composer

Best known works: *La Muette de Portici*, *Paris Divo*, also many lighter operas. Succeeded Cherubini as director of the Paris Conservatory.



HOME FOR RETIRED TEACHERS, IN PHILADELPHIA.

MAKING A START AS A MUSIC TEACHER.

BY R. EITELLE MOORE.

The *primum* needed in a music teacher are not necessarily included with the diploma he receives from his college or university. The beginner who relies most on his ability as a student as the sole means of reaching him to teach others will soon find that he is behind in the race. His newly won diploma, staring at him from its frame, does not mean that he is already a fully competent teacher. Not until it has begun to melt away with age will he have acquired the experience necessary for real success.

One mother asking a teacher for her daughter, pointed to the director of a large school of music. The director, who has been in the field for many years, was in his school, fresh from a noted foreign conservatory, where he had achieved the highest distinction in his studies. "I am sure," answered the lady, "that the gentleman you recommend is an excellent teacher, but he has not yet graduated. His life is before him; he may, or may not be a good teacher, but he has not yet begun to learn. While he is a student, he is not a teacher. I would like to see his daughter with one whose reputation as a teacher is already made."

Too much learning will often act as a hindrance rather than a help. There was once a very distinguished professor of harmony, who on being asked by the members of his class to elucidate some obscure (third year) question, answered: "Find it out for yourself, where. I had to my teacher told me almost nothing. He had over-estimated the ability of his class. His pupils were discouraged, and eventually left him. It is probable that knowing the fact that 'people don't like my interest in the theory of music'."

While practical experience is the only sure way to win success as a teacher, nevertheless one has to make a beginning. One of the most successful teachers has a beginning. "The way to learn to teach is to take few pupils. If possible, select those having talent and develop them in an advertisement. Do your best with them. The student impression left on your mind is compensation in full for your time and trouble."

THE BEST PREPARATION

The prospective teacher should cultivate the enviable faculty of making known his thoughts to others. He should be prepared for any contingency and during the time of preparatory study a library of reference may easily be acquired. The best studies would constitute a very valuable part of such a collection. This might be supplemented by the best histories and biographical dictionaries of music; ancient and modern; treatises on the claims and the literature of the day. There are many books and magazines published giving technical advice, and dealing with special features connected with the profession of music teaching. Save the copies of the musical magazines dealing with this branch of work, and have them bound each year. Make a note of any articles likely to be of direct personal value. There may be times when it will be of the utmost value to you to be able to refer to certain articles. A modern teacher might do worse than remember the lines of Cowper.

"Well dressed, well bred,
Well equipped, is ticket good
enough."

Just now, when "technique is king," and even great artists at times use their skill to astonish, it is decidedly advisable to choose a special system of training. This does not mean a "method"—perish the thought! Of all faddists, the "method" faddist is the worst.

HAVE A DEFINITE SYSTEM.

A definite system, however, is essential to success. Find the system that suits you and stick to it. If a change of teachers becomes absolutely necessary, seek one who uses the same style. Eclectic education in any branch of study seldom brings the best results. What would be thought of a medical student who studied first at one school of medicine and then at another, repeatedly changing without graduating, anywhere? Who would jeopardize his life by appealing to such a one for treatment? Would not one sooner go to a skillfully trained, graduate physician with experience?

"A little learning is a dangerous thing.
Drink deep, or taste not the Pierian Spring."

An instructor needs to realize that each pupil requires distinct treatment, and to a close observer, the first interview often gives the key to future relations. In explanations, the student's individual attention is essential, but it does not follow that he will always sit quietly and sedately on the piano stool. One little fellow, eight years old, to whom the major scale was being explained, was off the stool kneeling on his floor, or standing on one foot, or sitting on his teacher's knee, but never taking his eyes off his teacher's face. At the conclusion he immediately resumed his place at the keyboard, and repeated all that had been told him, playing the scale with one hand as he did so.

There is in some cases a psychological moment when the teacher may press home the truth with telling effect. A moment when a look of intelligence and inquiry is flashed from hitherto listless eyes. When this comes, be quick. This is your opportunity. A case once occurred in which a pupil had been studying for three or four years, accomplishing only what was absolutely forced upon her. One day the long suffering teacher appealed to her in the midst of a lesson with, "Amy, I have explained transposition to you at least one dozen times. Listen now, and if you do not understand it, I shall know that you are really incapable." Poor Amy was so startled at this outbreak from her patient teacher, that she at once became attentive. "You will never have to explain that again," she said at the end of the lesson. "I hope to show you that I am not altogether incapable." She eventually became a successful and much liked teacher.

Perhaps the most important quality in a teacher of all is "stick-to-it-iveness." Stick to a subject until it is mastered; stick to the "specialty," stick to the pupil, teach him that he cannot fail; teach him that knowledge is the fundamental principle of success; and in the end success will come to him, and success for him means success for you also.

But by that time the diploma hanging on the wall will have lost all significance.

THE *tempo* is not to be like a mill-wheel, stopping or propelling the mechanism at pleasure, but rather like the pulse in the human body. There is no "slow movement" in which certain passages do not require an acceleration of time, so as to prevent dragging. Nor is there a "presto" which does not require a slower tempo in passages whose tempo would be marred by too much hurry. But let no one imagine that he is justified in indulging in foolish mannerism which arbitrarily distorts certain bars.—C. M. von WEBER.

A DELIGHTFUL HOME FOR RETIRED MUSIC TEACHERS.

From time to time, THE ETUDE has given descriptions of the Home for Retired Music Teachers, located in Philadelphia. For some years this home was situated in the heart of the business section of the city. The founder of the home came to the conclusion that a better location might be found in the suburbs and a beautiful tract, two hundred feet by three hundred feet, in the Germantown section of the city was purchased and decided over to the home. Those who have never visited Philadelphia can form little idea of the vast extent and elegance of the suburban districts. In fact, Philadelphia is surrounded by a great many square miles of what might be called park lands, natural and cultivated, dotted with pretty homes. One of the most beautiful of these is the Home for Retired Musicians in Germantown, and the Home for Retired Musicians is located in the heart of a most attractive section of Germantown.

The building owned by the home was presented to it by the founder. It is a fine old German town residence, remodeled to suit the needs of the present tenants. Ten ladies form the family of the home, all that can be accommodated at present. The building is well furnished, well lighted and well heated. All the rooms have windows opening out upon gardens. A competent matron and adequate servants are provided. In fact, nothing has been left undone to provide for the comfort of those who have sought a haven of rest in the home. Every effort has been made to remove all suggestions of the institutional idea.

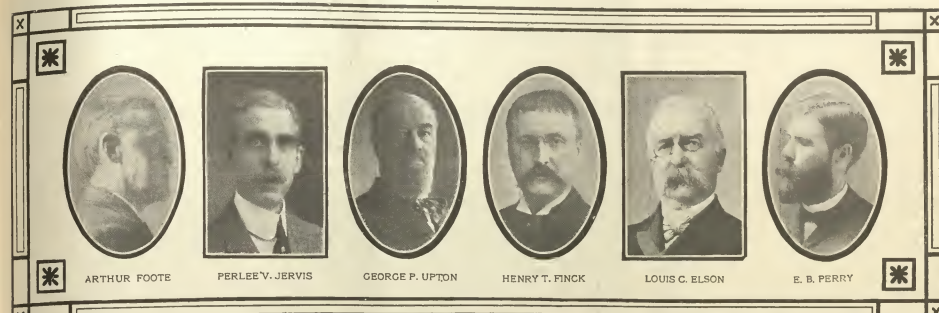
The requirements for admission stipulate that the applicant must be at least sixty-five years of age, shall have been actively engaged as a music teacher as a sole means of livelihood for at least twenty-five years, and must at the time of making application for admission be incapacitated for the active work of teaching. The admission fee to the home is \$30. Should anything arise to oblige anyone entering the home to leave, the money paid will be refunded after deducting three dollars per year for board during the time of residence in the home. Three months probation is required from each applicant, but the management reserves the right of dismissal at any time if the applicant fails to keep the rules or proves objectionable to the household generally. It need not be observed that the "rules" are only those necessary for the general comfort and pleasure of all, and that no unreasonable demands are ever made. The sole idea of the founder is to insure all the comfort and pleasure to which those who have earned a rest are justly entitled.

The financial support of the institution for the future has been amply secured through incorporation and endowment. The home has its own farm garden, providing fresh vegetables during the season. The accompanying photographs show the charming environment of the home in mid-summer. No provision is made for the admission of men as members of the institution. An arrangement to accommodate men may be made in the future.

"No performance of an art work can make a satisfactory impression, unless we have a clear grasp of the work as a whole as it comes up in our memories."—A SCHOPH-KNAUER.



GARDEN OF THE HOME FOR RETIRED MUSIC TEACHERS.



Then and Now

Thirty Years of Advance in Musical America

Discussed by Foremost Composers, Critics and Teachers

ARTHUR FOOTE.

In many ways 1883 is significant, for it is just about that date that we find to be the beginning of what so far is the period of greatest growth with us musically. Theodore Thomas had, during the ten years preceding, shown us what the lightest type of orchestra playing should be; and then we have witnessed a remarkable development, resulting in the group of orchestras reaching from the eastern coast (Boston, New York, Philadelphia, etc.) to the Pacific slope (San Francisco and Los Angeles).

What many of us regard as the most powerful factor of all in musical cultivation—the Women's Clubs (especially in the West)—is a product of this fruitful period. It is difficult to overestimate the sound and far-reaching influence that these clubs have had; they make for musical intelligence, not only by their concerts, but through the comprehensive study given to the history, development and technical instruction of music.

Another encouraging thing is that music is being recognized as a dignified study, to be included in the curriculum of colleges and secondary schools. And while we are still too backward, as a whole, in our public school music, there are plenty of exceptions, and there are so many intelligent and earnest men and women working with high ideals and with knowledge that we have every reason to expect a constant improvement.

As for original composition, these last thirty years have witnessed great things, for nearly all our important work has been done in this period, in orchestral composition, chamber music, choral music, and in the smaller way of piano and organ pieces, and songs. Publishers now are publishing symphonies, string quartets, and such (commercially unprofitable) works as thirty years ago no one dreamed of seeing in print. Arthur P. Schmidt's publication of Paine's *Spring Symphony* in 1880 is probably the first of such things.

As so many of the readers of THE ETUDE are teachers, it will not be out of place to remind them that, so far as concerns piano pieces and songs, the general public is mainly dependent upon the teacher for its knowledge of such works; and that, as a rule, the teacher has not done his duty in this direction: We should all of us give the American composer an equal chance—if he cannot hold his own, that is another matter.

To show where we were, look at the following program, and reflect what a different one could be made to-day:

CONCERT OF AMERICAN COMPOSITIONS AT BOSTON, MAY 12, 1877, BY MADAME ESIPOFF.

Melodie.....BRANDIS
Fantasia.....FOOTE
Gavotte.....BACI-PARKSON
Valse.....W. H. SHERWOOD
Masurka.....

Intermezzo.....VIRL-PRADO
Minuet.....SCHUNST-PRADO
Marche Funbre.....PAINE
Four Sketches (Op. 26).....HOFFMAN
Fandante.....MASON
Silver Spring.....GOTTSCALK
Castella e Citrouille.....GOTTSCALK
Home, Sweet Home.....GOTTSCALK
Banjo.....

As for piano playing, it is hardly necessary to refer to the higher level that it has reached, for no one can help being aware of it; we may say that this is due to the greater intelligence in teaching, and to the frequent opportunities to-day of hearing and studying artists of the first rank. I have no doubt that those who are living in 1943 will look back to another thirty years of splendid development, and will be as happy to have lived through that period as we, who are thinking of 1883-1913.

GEORGE P. UPTON.

To the Editor of THE ETUDE:

A THOUSAND congratulations that THE ETUDE has reached its thirtieth anniversary: a thousand more that it has been so successful; and a thousand wishes that it may go on with its good work until its anniversaries are numbered by hundreds.

Looking back a little more than thirty years, I recall one or two incidents which, it seems to me, illustrate musical progress. Not long after the Chicago fire, the Thomas Orchestra came to the city for a series of concerts. As all the concert halls had been destroyed, they were given in a church outside the burnt district. As I went into the church on the opening night, I met Mr. Thomas at the door. He turned to me and said: "I am going to give them something to chew on. They won't digest it now, but they will like it some day." I naturally asked what it was and he replied, "the *Liebestod* from *Tristan and Isolde*." It was new to Chicago. The audience listened in a dazed and impatient manner and went home, some chewing but most eschewing. But hearing the season after season they began to know it and to like it, and now no concert number is more popular than the *Liebestod*. In those days when Mr. Thomas gave a Wagner or a Beethoven number, he placed it at the beginning of his program, followed by the lighter music, so as to keep a large part of his audience from escaping by leaving. It is not necessary to do that now. A Beethoven or a Wagner program draws a large house. There has been growth in thirty years. It has taken just about that time to get from the *Spring Song* to *Zarathustra*, from the *Träumerei* to *Tristan*. It confirms what Mr. Thomas once wrote me:

"Throughout my life, my aim has been to make good music popular, and it now appears that I have only done the public justice in believing, and acting constantly upon the belief that the people would enjoy and support the best in art, when continually set before them in a clear intelligent manner."

This much of musical progress has been attained in thirty years. A program comparison will also show the progress made in this period. At Mr. Thomas' first concert in Chicago he gave such light numbers as *The Invitation to the Dance*, *Stigelli's Fear* (on trombone), Schumann's *Träumerei*, a fantasia on *A Midsummer Night's Dream* music, overture to *William Tell*, Strauss' *Blue Danube*, Tull's flute and horn serenade, the Strauss polka and one of *Neer's* *Frachelienzen*. At the last Cincinnati festival conducted by him, he produced the *Bach Suite* in B minor and his *Mass* in B minor, Beethoven's *Mass* in D major and Eighth and Ninth Symphonies; Elgar's *Dream of Gerontius*, Bruckner's *Unfinished Symphony*, Berlioz's *Hymn* (Op. 26), Brahms' *Rhapsody* and two Strauss symphonic poems!

Thirty years ago it was the period of *Trovatore* and *Martha*, of *Zampa* and *William Tell*, of the Field nocturne and Thalberg fantasia, of *Monastery Bells* and *Maiden's Prayer*, of Julien, "a charlatan of the ages," and Gilman, the organizer of musical tournaments. Since that time there has been advancement all along the line, save in one particular, we now have musical comedies *ad infinitum* and *ad nauseam*. Thirty years ago audiences were more particular. They had the opera comique, the opera bouffe, and the Gilbert-Sullivan operettas. But the public has made a long step forward and is now only satisfied with the best.

But what of the next thirty years? We have come to the parting of the ways. Will the world take the road that leads off into that unknown region where no melody lies, where dissonances stalk, and new scales cumber the way, where emotion is dead and impression takes the place of inspiration? If so, then THE ETUDE has a great work before it in conserving the accomplishments of the great masters of the last four centuries, as against the cryptic cacophonous racket of the ultra-moderns masquerading as the music of the future.

Looking back, not thirty years but sixty years of more or less active participation in this advance, I congratulate THE ETUDE on this, its Thirtieth Jubilee. It deserves the success it has made.

JOHN H. HATTSTAEDT.

The standard of musical culture and musical taste of thirty years ago could certainly not be compared with that of our present time. Looking over the files of concert programs of that period, I find but few piano recitals. Here in Chicago, Carl Wolfson, Emil Liebling, Silas G. Pratt and a few others did most of the pioneer work in that direction, with an occasional visiting artist thrown in. Among these latter must be mentioned Mr. W. H. Sherwood. I attended his first piano recital in Chicago. The program was of the highest order, including the names of Bach, Handel, Von Weber, Mendelssohn, Beethoven, Grieg, Saint-Saëns, Rubinstein, Henselt, Liszt, and also those of Otto Floerheim, Ferdinand Dewy, W. H. Sherwood and Charles de Kromski.

As in the demand for seats, the following little assembly will best illustrate that point.

I became myself in the music store of Newell, Lewis and Gable, where the sale of seats was to begin, Monday morning at ten o'clock. Mr. Gable who, by the way is something of a wag, in opening the box office, cried out, "Gentlemen, please don't crowd, form in line." In looking around I found myself to be a solitary buyer.

In closing I cannot but pay my tribute to The Etude for its invaluable work in music education.

PERCY LOETSCHTILS.

A survey of musical activity in America during the past thirty years reveals no feature more striking or more significant than the altered attitude of students generally toward the study of musical theory. Thirty years ago it was a matter of surprise to encounter any one who included harmony among his musical studies; it also came to be any thought at all, he simply considered that harmony was dry and wholly uninteresting.

There was only one text-book in common use, that of Mikulic, an importation from Germany; very few American authors at that time had the courage to write a harmony book, and the venerable, old, tired, and somewhat antiquated for the calibre of students who he happened to be at an enterprise.

The term "musical theory" meant then "piano theory"—and even certain folk folks means that even today, and it has been thought of as a truly remarkable degree. Now, it is the very heart of the exception, for the student of music to take some harmonic instruction; he expects, and usually gets, at least elementary information about intervals, chords, modulation and phrasing, along with his piano lessons. Most schools no longer accept tuition by including harmony in their curriculum as an obligatory course and all of our universities have established courses in music theory and composition, and if the student is found uninterested, he is likely to be laid nowadays at the door of the instructor, rather than attributed to the study itself.

Something of the same thing is noticeable in European countries also, but not by any means to the same extent as on this side of the water. Nowhere in the world has this change of educational attitude within the past three decades been so marked as in our country, and it will require many a thoughtful prophet to see the music of the future, and the promise of an education. American school of artists' production that has not inspired the hope and impelled the gardener's arm of those who long for the advent, and recognition of the composer of American music.

HENRY T. FINCK.

New York has not yet cooled—and I hope it never will reach the number of 1200 concerts in one season like Berlin boasts it. We have enough of them, however, to make it necessary for me during the opera season to employ sometimes two or three assistants, as I do not believe in the Berlin plan of having one man accept several orders on one evening which is certain loss to the performer and the critic.

It was very different when I accepted an invitation to join the staff of the New York Evening Post just two years before Ysa Ysa was established.

In those days there was no title to do for the musical critic that I spent most of my time doing miscellaneous editorial work. I even used the ferry to go down to Brooklyn, where entertainments are now made covered by the Manhattan newspapers, as we have countless critics of our own.

At this period concerts were few and far between, and the opera season was short and easily disposed of. I am afraid to mention an incident which vividly demonstrates the difference between then and now.

The exact date has escaped my memory, but it was before the American public had discovered the wonders of Wagner's art. One of the early attempts to challenge them was such a dismal failure that the management had to change the program. Great was the excitement of the unconverted critics over the rehearsal which hardly told the result. "Wagner season ended by a flop!"

MRS. HERMANN KOTZSCHMAR.

One of the most marked changes in the method of teaching in 1913 from that of 1881 that analysis is given far more attention than in 1881.

Thirty years ago the best player was invariably considered the best teacher irrespective of teaching qualifications. In 1913, parents realize that the best instructor is the one capable of drawing forth the child's ideas—developing the pupil's initiative.

In 1881 great teachers were to be found far apart, and only in the larger cities. Now often in small towns are men and women with the highest ideals and most thorough foundational knowledge of their profession. A quarter of a century ago the day's work by walking from country place began the day's work by brilliant lecture to house, carrying a large supply of brilliant compositions. Much of the hour's time was spent in playing the "piece" over and over to the utmost of pupil's performance always enjoyed to the slightest; the young students as it entitled not the slightest effort on their parts—the appeal being made almost wholly to the ear and very rarely to the intelligence.

At the present time, in centrally located studios with every up-to-date appointment, music teachers receive their pupils. Away from instruments at first, the variety of movements of the body essential to proper tone production are clearly analyzed and the "reason why" certain effects or movements produce certain results is explained on their parts—each and every of this change impressed upon the pupil's mind. Now all this change has by no means come out of itself; travel, abroad, has by no means come out of itself; travel, abroad, has by no means come out of itself; travel, abroad, has by no means come out of itself.

LOUIS C. PISON.

In writing a "reminiscence" for THE ETUDE on its thirtieth anniversary, I cannot but reflect on the great progress in music in America during the lifetime of the paper. It has been not exactly a "Thirty Year's War," but certainly a thirty year's struggle with constant advance as a result. It was fully a generation ago when Dr. Ellen Tourjee was fighting the good fight with his New England Conservatory. He was a man exactly fitted for the epoch. He was not too far ahead of his public. A man with greater technical knowledge would have failed at the time that Dr. Tourjee succeeded. But he was always trying to put some uplift into the rather soggy mass of musical knowledge (or lack of it) which he had to deal with at that time. He had founded a great conservatory, and worthy choruses. One day he thought that he would lead the amateurs towards orchestral playing. One evening in the conservatory, he said to his choristers and other students: "We ought to try to build up an orchestra. Will each one who plays an instrument meet me to-morrow night bringing the instrument. The next night came. The amateurs did not come. There were twenty-one of them. There were two violins and nineteen flutes! The orchestra was not founded."

At the same conservatory at present Mr. Chadwick has formed an orchestra of full symphonic size, made almost wholly from conservatory forces, students and faculty, which has given all of Beethoven's symphonies except the ninth, and has played many programs of the most advanced orchestral character. But probably none of them knew about Dr. Tourjee's orchestral attempt of almost thirty years ago.

EDWARD BAXTER PERRY.

TO MY OLD AND VALUED FRIEND, THE ETUDE:—

Cordial Greetings and Best Wishes for its Thirtieth Birthday Anniversary, with congratulations on its past success and earnest hopes for its continued and increasing prosperity and usefulness.

May I permit myself two little personal reminiscences in connection with THE ETUDE in the past?

In the summer of 1885, when I returned from Europe and settled in Boston, I inquired among all my musical acquaintances if perchance there might be found a real musical journal in the United States; I was intelligent rather than to the interests of any clique or commercial enterprise; one which ranked progress above dollars and could be depended on to give a fair hearing to all honest opinions in connection with the advancement of musical art. I was referred on all hands to THE ETUDE. I found it a small modest publication with a limited circulation and influence, but the future.

Since then I have been a regular reader and a frequent contributor to THE ETUDE, and have watched its development with unfeeling interest.

In 1895, just ten years later, I made a concert trip of one hundred and eighteen dates, and for reasons of my own I took pains at every point on that trip to make careful inquiries as to what musical publications were most taken up and most highly valued. I learned that among teachers, students and amateurs as well, the copies of THE ETUDE at least were taken and read, as against one copy of all other musical publications.

combined. This seems to me conclusive evidence that THE ETUDE had found and filled an important place in the musical life of the country; and I have always been glad to identify my work so far as possible with it.

I believe the aim of this publication, and the gratifying results which it has been largely instrumental in producing throughout the country, might be summed up in six words: "Better Music; Better Teaching; Better Students."

PERLIE V. JERVIS.

In common with all the readers of THE ETUDE, I extend to its editor my hearty congratulations and wishes for many years of prosperity and helpfulness. To me, one of the most significant events of the past thirty years, is the growth of THE ETUDE from an unknown quantity, as represented by its first number, to a magazine easily the first of its kind in the United States, if not in the world.

The important part which it has taken in musical education cannot be overestimated—it certainly has been a potent factor in my growth, as it doubtless has in that of many of my fellow musicians. I will remember with what fear and trembling I sent my first number, and with what relief I received it. I am now in a position to say that it was a great success. To my surprise, the acceptance of the article was accompanied by a kindly letter from Mr. Presser, in which he asked for more copy and at the same time pointed out some of the defects in my writing while he noted the strong points. To the encouragement of Mr. Presser I owe whatever success I may have had as a writer. I hope that I may have helped, in a small measure, the readers of THE ETUDE as much as my fellow writers have helped me.

As a boy in a small country town, one of my first teachers was a lady who, to her duties as a minister's wife and housekeeper, added that of a piano teacher. Where she picked up her slight knowledge of music, I know not, but I do know that she was responsible for many bad habits which it took me years to eradicate later on. It was quite the usual thing for her to carry on her household work while giving a lesson. She would often bring her cake bowl into the parlor, and while vigorously stirring a cake, at intervals but time on the bowl with her spoon. A mistake in my playing was rewarded with a cuff on the ear or a rap on the knuckles, accompanied by very interperate language for a minister's wife. Doubtless I justified it! I mention this incident as an example, and by no means an exceptional one, of the teaching of those days.

This town-to-day supports some excellent teachers, who, it may be said, are all subscribers to THE ETUDE.

ETUDE JUBILEE GREETINGS RECEIVED TOO LATE TO BE INCLUDED IN THE REGULAR COLUMNS.

When the news of THE ETUDE Jubilee first came to us we were literally shocked with the most cordial congratulations from ETUDE friends everywhere. It has occurred to us that it would be a fine plan to publish some of these. Some arrived too late to be included in the regular columns reserved for this purpose. We present them here.

Congratulations and best wishes for your good work. May THE ETUDE continue to prosper.

XAVIER SCHWARZENKA.

Eminent composer, pianist and teacher (Berlin). Accept my best congratulations. THE ETUDE has my best wishes for the continuation of the good work for many, many years to come and my best thanks in a small unit in the mass of beneficiaries, for the noble work done.

DR. W. W. GILCHRIST.

Eminent composer, conductor and teacher (Philadelphia). Heartly congratulations and best wishes for the continued success of THE ETUDE.

DR. H. J. STEWART.

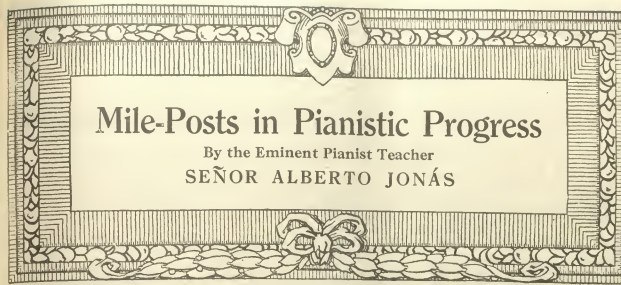
Eminent composer and teacher (San Francisco). Heartly congratulations from one who has had a long interest and spirit of unfeeling interest. It is beginning to its world-wide recognition of to-day. May its future be even more successful than its past.

SAUEL L. HERMANN.

Director and teacher (Philadelphia). I want to express my appreciation of THE ETUDE. We have no doubt that I owe my success as a teacher to THE ETUDE and its founder. Heartly congratulations.

MRS. U. B. WATTS.

Teacher (Rangoon, India).



Mile-Posts in Pianistic Progress

By the Eminent Pianist Teacher
SEÑOR ALBERTO JONÁS

(EDITOR'S NOTE: This article is the third in the present series by Señor Jonás. Students should not fail to secure the previous articles as they give a very comprehensive outline of the development of the art of piano playing from the very earliest beginnings. Señor Jonás resided in the United States for many years, but is now engaged in teaching in Berlin. He is the teacher of the remarkable prodigy, Pepito Arriola.)

DEVELOPMENT IN THE EIGHTEENTH CENTURY.

We seem to have strayed far from piano playing, and yet how can one be a really fine pianist, a musician and ignore or deny the influence of the other arts on music? Is it rash to presume that because these arts reached a height of sublime perfection, the genius of Johann Sebastian Bach and of Handel (both born in 1685) was stirred the more to accomplish their formidable task, nobly executed, of raising the art of music to the level of the others?

We need not reach the eighteenth century, which brings a rapid development of pianistic technique. Domenico Scarlatti and Muzio Clementi, 1746, inaugurate the era of the virtuoso proper. Scarlatti's piano works are intended, almost without exception, for the display of technique; it is still scales, arpeggios and passage work; double notes and passages in chords appear seldom, but he exploited considerably the crossing of hands in skips, taken at a rapid tempo, which trivial as the innovation may seem, gave great brilliancy to the playing and a new outlet to technical proficiency. Towards the end of his life he grew so fat that he could not cross his hands any more on the keyboard and could not play his own pieces. "Served him right," will undoubtedly be the expression of the young lady with her hair down her back, who strives to hit more than two accurate notes in his lively, joyous Sonata in A major.

Clementi's aim was further to develop technique. His passage work requires more strength of fingers and wrists; he gives attention to the playing of thirds, although sixths and fourths do not yet appear to any extent. His *Gradius ad Parnassum* marks the beginning of modern piano playing; it is a work of lasting value. Contemporaneous with Clementi were Haydn, 1732, Mozart, 1756, and Beethoven, 1770.

There is no need to tell the reader what these three names mean for music. From a pianistic standpoint Beethoven's Sonatas and Concertos represent a new apex in musical literature. The facile, none too strong fingers and wrists, that play with charming grace the productions of all the older writers, and even the fluent Sonatas of Haydn and of Mozart, fail here entirely.

Conceived by a mighty mind, depicting the entire range of human emotions, with the orchestra ever present in their wealth of color, and in their disregard of technical difficulties, the piano works of Beethoven compelled a new manner of piano playing. Virile, grace, strength, yet supple fingers, wrists and arms; great forcefulness of accent and delicacy of touch, all these are needed when playing Beethoven; but more than that; one must have lived—for the canvas on which he wielded his mighty brush—is so large that too young eyes cannot understand its heroic proportions. Great as he was a pupil of Beethoven, and not only has he written pedagogical works to which the new generation of pianists owes much, but he was himself the teacher of Liszt.

We are now in the nineteenth century, and the piano for which Bach, Handel, Haydn, Mozart wrote the greater part of their works becomes more and more the favorite medium of expression. Schubert (1797),

von Weber (1786) have lavished on it the richness of their creative genius. And here, as we did before Bach and Beethoven, we must again pause; a quartet of tone poets appears, with whose advent the piano gains the unique and universal position it occupies to-day.



ALBERTO JONÁS.

A FAMOUS QUOTING OF PIANO POETS.

Mendelssohn (1803), Chopin, Schumann (both born in 1810), Liszt (1811) wrote mostly for the piano and endowed it with a literature so vast and varied as to create for our instrument again a new era, the richest and most brilliant it has known.

As creators of a new style of piano playing, Chopin and Liszt stand out conspicuously; the former through the wonderful originality and boldness of his poetic creations, his yearning, heart-searching melodies, the depth and strength of his utterance, alternating with such loveliness of poetic expression as completely to sway and subjugate our willing selves. Beethoven wrote vast problems and struggles of mankind against fate, and his joys and sorrows are so big as to mean for the entire human race, and therefore we single individuals, sometimes fail to understand him. Chopin wrote for the heart of man and woman. All

that can gladden or pain he wrote, and with what appealing accents!

In his works, and they are nearly all for the piano, we live our lives again. Not one string of our heart does he leave untouched, and with what a delicate, womanly hand! But he can also pulsate a lyre of iron, and none is more manfully eloquent than he when (as in his great Etudes A minor and both of the C minor) he hurls forth his passionate, throbbing protest against Poland's downfall.

None can exceed the heroic and martial valor of his great soul. In his *Polonaises* F sharp minor, A flat major, A major, C minor, reverberate the tramp of armies, the boom of cannon, the sinister howl of grim war. Chopin, the morbid dreamer of Nocturnes, the elegant composer of aristocratic waltzes, we all know; but not all have as yet fathomed the might and sweep of his greater works: the Fantasia in F minor, the four Ballades, the four Scherzos, the great Polonaises, the Sonatas in B flat minor and in B minor, the Etudes and some of the Preludes and Mazurkas. . . . Our piano technique has had to grow because of him; scales in thirds, chromatic thirds, fourths, sixths, the boldest passages in octaves, arpeggios of superoctave range, coursing through the entire keyboard, call for endurance and strength as never before.

LISZT AND RUBINSTEIN.

If Chopin is the poet, Liszt is the virtuoso, *par excellence*, and both he and Anton Rubinstein (1829) will ever stand as the two highest exponents of piano playing. Anton Rubinstein at the piano was a lion; an onrushing whirlwind of fury and passion that no barriers of technical difficulties could stay; the breadth and sweep of his playing were appalling and thrilling, yet the lion's paw could caress the keys with a touch like velvet, and what a tone he drew from the piano! Liszt, on the other hand, was the magician evoking all the splendor of the East; his hot, surging voluptuousness, the dazzling brilliancy of gorgeously set gems, that he could also let loose all the lightning and thunder of a torrential temperament, and his playing, in the palm days of his virtuosity, is said to have exercised over his hearers the same witchery that was attributed to Paganini.

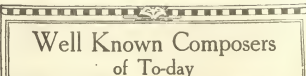
Saint-Saëns, himself one of the greatest of French pianists, and whose piano compositions, especially his concertos, have enlarged not a little the brilliant and effective repertoire of the modern pianist, says in his *Portraits et Souvenirs*: "One would hardly believe with what radiance, what magic prestige the name of Liszt appeared to the young musicians during the early days of the Imperial period; a name so strange for us Frenchmen, sharp and cutting like a blade of steel, traversed by its slavic Z as if by the flash of lightning. As an artist and as a man he seemed to belong to the legendary world."

The majority of the pieces which he had published seemed impossible of execution to anybody but him, and they were so indeed according to the precepts of the old method which prescribed immobility, the elbows immovable, near the body, with a limited action left to the fingers and to the forearms. The influence of Liszt on the destiny of the piano has been immense; I see nothing to be compared to it except the revolution brought about by Victor Hugo in the mechanism of the French language. It is more powerful than the influence of Paganini in the world of the violin."

LISZT'S ACHIEVEMENTS.

This is true, but not only as a virtuoso has Liszt achieved a revolution in the manner of playing the piano. In every direction he has powerfully influenced this remarkable man been felt. He transformed, ennobled the transcription for the piano of songs, organ pieces and orchestral pieces, so that they have become an accepted part of the higher piano literature, instead of being, as they were before him, musical atrocities. He invented new, better ways of musical annotation; he taught; and his pupils, through their own well-earned fame, have proclaimed the pedagogic genius of their master. He created the symphonic poem; he wrote a book on Chopin which better portrays the Polish genius than any other work written about him. He made us know, better ways of musical annotation; he taught; and his pupils, through their own well-earned fame, have proclaimed the pedagogic genius of their master. 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BRAHMS WHEN A CHILD

A black and white portrait of George Dudley Martin, a man with light-colored hair, wearing a dark suit, white shirt, and a patterned tie. The portrait is set within a decorative, ornate frame.

GEORGE DUDLEY MARTIN.

GEORGE DUDLEY MARTIN was born at Scranton, Pa. in 1881. He studied with Siles Rosser (piano) and Dr. Alfred Woolder (theory). Later he went to Philadelphia where he became the pupil of Dr. Joseph Horowitz (piano) and Dr. Hugh A. Clark (theory). He returned to Scranton where he has since been engaged in teaching piano and theory. He developed a delightful talent for the composition of useful teaching pieces for piano. Many of his melodies have decided charm and he employs very obvious "cell motifs." His compositions include: "The Song of the Tux Ertus" 1901 and since then he has published some fifty compositions for the piano. The best known of these are the waltzes: "Eros," "Little Lovers," "Sweet Sovereign," "Pittoreque," and the *airs de ballet*: "La Ballerina," "Coquette," "Wood Nymphs," "To a Portrait," "Long without you," "The March," and "The Song of the Tux Ertus." *Gaiety and Roses*.

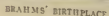
WHY MUST I PRACTICE SLOWLY?

BY REINHOLD' E. BECKER.

"WELL, I don't see why I need practice it slow. I can play it much better faster." This was the astonishing answer I received from a pupil whom I had admonished to practice a certain study very slowly. If you cannot play a study or composition at a slow tempo your playing is not under the control of the mind. The mind must govern every muscular movement.

Nine-tenths of your practicing must be done slowly. Whether working at the most simple finger exercise or the most difficult concerto, you must *first practice slowly*, so that you may have ample time to concentrate all your thoughts and will power upon the mastery of the matter at hand. Unless you concentrate, you may as well practice at a fast tempo, or all the while and will do you. Before proceeding to execute a movement, you must experience a feeling of certainty which tells you that what you are about to do will be done correctly, just as you desire it. Of course, in order to do this, you must have in mind a positive and clear idea of the manner in which a movement or series of movements are to be executed.

Every intelligent pianoforte student will realize how great an extent the sub-conscious action of the mind enters into pianoforte playing, especially when composition is to be memorized. Here especially, slow practicing is all important. An intricate figure passage, which is to be played in a fast tempo, must first be practiced very slowly many times over, until the fingers are able to strike the correct notes in the correct manner without the player's volition. This sort of preparation insures certainty and finish in playing, and does away with nervousness. A student who practices in this manner will not say to the teacher "I could play it all right at home," or, "I can't play it slowly."



THE ETUDE

11

p

scen do

f

dim.

espress.

p

sempre dim o calando

F

p ben cantando e ben legato la melodia

(13)

(14)

(15)

(16)

(17)

(18)

(19)

(20)

(21)

(22)

(23)

(24)

MILITARY ARRAY

Tempo di Marcia M.M. $\text{♩} = 132$

MARCH

CARL WILHELM KERN, Op. 243, No. 3

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

THE ETUDE

IRMA MAZURKA

G. PIERONI

Moderato

Mazurka M. M. $\text{♩} = 126$

ff un poco più mosso

mf ben marcato

Trío

Fine

* From here go to ♯ play to Fine; then play Trio.
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THE ETUDE

COURTLY DANCE

GEORGE DUDLEY MARTIN

Moderato M. M. $\text{♩} = 108$

mp

p

mf

p

mp

dolce

f

dim.

p

mf

pp

Tempo I

f

Fine

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This page of musical notation contains three systems of staves. The first system includes dynamics *p* and *mf*, and a tempo marking *a tempo*. The second system includes *p dolce*, *mf*, and *f*, with the word *raik* written above the staff. The third system includes *mf* and *p*, with the word *OPERA.* written below the staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

VENETIAN BOAT SONG

MANDOLINO

DAVID SCHOOLER

DAVID SCHOOLER

p *expressivo* *molto rit.* *a tempo* *Fine*

mp *rit.* *a tempo* *rit.*

Copyright 1911 by David Schooler

This image shows a page of musical notation for a piano piece. The notation is arranged in several systems, each consisting of a grand staff (treble and bass clefs). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *a tempo*, *rit.* (ritardando), *Largo*, *Andante*, *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *pp* (pianissimo) are used throughout. There are also markings for articulation like *agitato* and *rit.* at the end of a section. The page is numbered '5' at the bottom right.

HUNGARIAN MARCH

SECONDO

EMIL OHLSSEN
Arr. by H. Engelmann

Tempo di Marcia M. M. ♩ = 108

Tempo di Marcia M.M. ♩ = 108

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HUNGARIAN MARCH

PRIMO

EMIL OHLSEN
Arr. by H. Engelmann

Tempo di Marcia M. M. $\text{♩} = 108$

[illegible]

UNDER THE MISTLETOE

WALTZ

SECONDO

H. ENGELMANN

Tempo di Valse M.M. $\text{♩} = 60$

*From here go to the beginning, and play to Fine, then play Trio.
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UNDER THE MISTLETOE

WALTZ

PRIMO

H. ENGELMANN

Tempo di Valse M.M. $\text{♩} = 60$

*From here go to the beginning, and play to Fine, then play Trio

PETITE BERCEUSE

Andante M.M. = 54

V. DOLMETSCH, Op. 20

dolce
rall.
pp

a tempo
rall.
piu f
dim. e
rall. molto

l.A.
a tempo
Un poco animato
pp cantando
rall. fine
p
mf
Ped. simile

rit.
dim. e
rall.
molto
D.S.

NIGHT-FALL

NOCTURNE

DANIEL ROWE

Andante M.M. = 152

mf
Fine
D.C.

THE ETUDE FLIRTATION

PIERRE RENARD

INTRO.
Andante comodo

Allegro

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THE ETUDE

MY LADY'S PORTRAIT

REVERIE CAPRICE

THURLOW LIEURANCE

Andante M.M. 84

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THE ETUDE

TO THEE

SERENADE

Andante e cantabile M.M. ♩ = 72

A.O.T. ASTENIUS

mp con tenerezza e molto espressivo sempre legato

a tempo

a poco più forte

Ped. simile

mp

mf

f

mp

delicato

dolce e amoroso

L.H.

suavemente

a tempo primo

p

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THE ETUDE

a tempo

L.H.

mp molto affettuoso e rall.

p

Lento

pp

Ped. simile

BARCAROLLE

XAVIER SCHARWENKA, Op. 62, No. 4

Allegretto M.M. ♩ = 72

espressivo

pp

p

mf

p

pp

poco rit.

a tempo

pp

mf

p

pp

ELFIN SERENADE
INTERMEZZO

Moderato non troppo M. M. ♩ = 108

STANLEY F. WIDENER
Lively

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Tempo di Schottische M. M. ♩ = 108

'WAY DOWN SOUTH
CHARACTERISTIC CAPRICER. S. MORRISON
BANJO

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This page of piano sheet music contains two pieces. The first piece, 'SWANEE RIVER', is in 2/4 time and features a lively melody with many triplets and sixteenth-note patterns. The second piece, 'OLD KENTUCKY HOME', is in 3/4 time and has a more somber, slower feel. It also includes complex rhythmic patterns and triplets. The music is written for piano with both treble and bass staves. Various musical notations such as 'dim.' (diminuendo), 'cresc.' (crescendo), and 'ff' (fortissimo) are used to indicate dynamics. Fingering numbers (1-5) are provided for many of the notes. The page is numbered '1' in the top right corner.

MY SWEETHEART IS A WEAVER

B. F. WYATT-SMITH
Albany

Allegro con grazia

MEIN LIEBSTER IST EIN WEBER

EUGEN HILDACH

Allegro con grazia

EUGEN HILDEACHT

1. My sweetheart is a weav-er, He weaves so bus-i-ly, A
2. The thread I oft-en spun out thro' all the live long night, For

mf *p sempre stacc.* *largemente*

piece of lawn the fin-est, He's weav-ing it for me. The warp and woof to-gether Weave love and faith com-hap-py thoughts have kept me At work till morn-ing light. When off the loom 'tis ta-ken Bleach'd in the sun 'twill

1 *lento* *Tempo I* 2

bind; For love with trust must e-ver Be firm-ly in-ter-twind. be, Be-cause next year, in sum-mer,

poco a poco lento *piu lento*

my love will mar-ry me. Mean-while I sit pre-par-ing The dress for that fair day, And dream of you, love,

p lento molto *piu*

ev-er, To pass the time a-way. The rib-bons are of sat-in, the robe of fin-est lawn, For

7 *8* *8* *8* *8* *8*

mosso *Tempo I*

next year in the sum-mer, For next year in the sum-mer, Our wed-ding day will dawn.

Tempo I

HUNGARIAN DANCE N^o 5

JOHANNES BRAHMS
Arr. by Joseph Joachim

Allegro
G.

VIOLIN

f *sf* *Allegro*

PIANO

f

p *leggero*

p *f*

p *leggero*

p

p *poco rit.*

a tempo

a tempo

last time only

ff

Fine

[illegible]

ONWARD, CHRISTIAN SOLDIERS[†]

POSTLUDE

GEO. E. WHITING

OR WINE, CHRISTIAN SOLDIERS
 POSTLUDE
 GEO. E. WHITING

Registration: {Gt. to Mixture and
 Full Sw.
 Ped. Full

Allegro deciso M. M. ♩ = 106

MANUAL
 Gt.
 f

PEDAL
 f

ff

ten.

V

ten.

BY EDSON W. MORPHY

The effect of the law has been greatly to lower the prices of old violins in the United States, so that the American violinist has now a better chance than ever before of securing a fine old instrument at a reasonable price.

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Is indispensable. To wear
and inflamed eyes.

(1844) "H.D." did not lead to satisfactory

adven-
com-
tical

1

10

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Teachers' Supplies.

The needs of those engaged in the practical branches of music instruction and study have always had the prime consideration of our publishing department, and in the gathering together of a stock of everything of importance issued by the music publishers of the world the same motive has been in operation; as a natural consequence, our carefully edited and well-selected list of music and music books is one from which the teacher can order with perfect security, and this is so stated for the convenience of our general work, embracing all that is worth while in music; our position in the music trade is unique in this regard, as thousands of satisfied patrons have again and again unanimously testified. Furthermore, we are not only able to supply what is wanted, but we make a specialty of prompt and efficient service, as well as especially liberal discounts (no teacher's only), and the ON-SALE PLAN offers advantages that are of the greatest convenience to busy teachers. The post-holiday resumption of teaching activity brings with it the demand for additional music supplies, and in the best time to place orders for full stocks of supplies sufficient to meet most of the needs likely to arise during the remainder of the season, an ON-SALE package at this time would prove extremely useful even to a teacher who has already had a package of this kind from us earlier in the season. Teachers are cordially invited to write to us for further details of this plan; catalogs on request.

Parcels Post.

No doubt many of our readers will be convinced by the fact that the long-continued "parcels post" has become a risk of the post-office department and now, on effect January 1, 1913, while it has been possible heretofore to send large packages by this low rate, such custom as a great many foreign countries, it has not been possible to send small packages at an excessive rate to your nearest neighbor, and large packages not at all.

Briefly said, "parcels post" will include all articles of merchandise, including fabric and poultry products, not printed matter. The rate, based upon an experimental system, is a varied one, depending on the distance the package is carried. The country is divided into eight zones, ranging from fifty miles to over 1,800 miles, and the price for a package weighing not more than four ounces is one cent per ounce, and on matter in excess of four ounces the rate is by the pound.

Within the delivery limit of any zone, five cents for the first pound and one cent for each additional pound. Within the first zone, five cents for the first pound and three cents for each additional pound. The second zone, six cents for the first pound and four cents for each additional pound. Within the third zone, seven cents for the first pound and five cents for each additional pound. Within the fourth zone, eight cents for the first pound and six cents for each additional pound. Within the fifth zone, nine cents for the first pound and seven cents for each additional pound. Within the sixth zone, ten cents for the first pound and eight cents for each additional pound.

the seventh zone, eleven cents for the first pound and nine cents for each additional pound. The eighth zone, twelve cents for the first pound and ten cents for each additional pound. The limit of weight is eleven pounds; the limit of size is seventy-two inches in length and girth combined.

A special "parcels post" stamp must be used and the name of the sender must be on the package.

A New Etude Feature of Real Moment.

Just before the first music page in this issue you will find Mr. Stojowick's analytical lesson upon Rubinstein's *Barcarole in F Minor*. This is the first of a series of similar lessons which we shall present from time to time. We have had this matter in mind for years, but we realized that it must be carried through in precisely the right manner or not done at all. We gave months of thought to it in order to be able to get the right "angle," that is, the method of presenting it that would be of real benefit. It does not claim to take the place of a teacher "in the flesh," but it will do a great deal to help both the teacher and the pupil. We want your opinion in the matter. If you are pleased with the new feature, drop us a postal requesting that it be continued. This Etude depends upon its friends for assistance in forming its editorial policy. When we presented the Galleries some three or more years ago, thousands wrote to us about it. We can not promise "Lessons on Famous Pieces" every issue, but we shall have as many as possible. No attempt will be made to do more than treat a few of the most famous of all piano pieces.

Calendars for 1913.

As previously announced in these columns, we have a splendid assortment of attractive portrait calendars ready for mailing at a cost of ten cents each or \$1.00 per dozen (postpaid if cash accompanies order). One of these should be in every music studio and in the home of every serious student or music lover. They are as good as panel calendars, 3 1/2 x 9, with choice of portraits of Beethoven, Wagner, Chopin, Mendelssohn or Mozart; also the same subjects in another design, size 6 x 8 (this season's particular success). We still offer a limited supply of the imitation of a framed portrait with calendar pad; subjects, Handel, Bach, Chopin, Rubinstein, Mendelssohn and the imported calendar with real support and back, with choice of platinotype portrait of any musician or composer of note, to be selected from our post-card lists. Any of these calendars 10 cents each or \$1.00 per dozen.

Reprinting. Owing to lack of publications reprinted during the last several months have been forced out of these columns. The matter is one of such importance to both the consumer and publisher that we must draw attention to these facts—that since the last issue was printed we have reprinted in editions, which are not small, not less

than thirty-seven volumes in the Presser Collection. This speaks well for the popularity of our edition of these collections of standard pieces and studies. Out of the total catalog of 171 numbers in the Presser Collection, the editions of thirty-seven volumes have become exhausted.

This house publishes a series of 50-cent collections; this list is constantly being added to and contains at the present time forty volumes. During the above-mentioned period thirteen of these volumes have been reprinted.

Well-known works other than the above-mentioned reprinted during this period are: Czerny-Leibling Selected Studies; Mathews' Standard Graded Course of Studies, five grades; Foundation Materials, a well-known instruction book by Charles W. Landon; Teacher's Class Book by Seifert; Palmer's First Months in Pianoforte Instruction; two of the volumes of Mason's Touch and Technique, and the complete work on Technique by Isidor Philipp.

Of our later works those published for the first time within the last year would mention Bender's Business Manual and Guard's Pupil's Lesson Book.

Of the vocal works, Church and Home Songs for High Voice; School Singer, a text-book for use in schools, by Frederick Reddick; Standard Graded Songs for the First Year; Singer's Repertoire, a 50-cent collection of medium voice songs; Fifty Nursery Songs and Games; one of the volumes of the series of vocal studies, Technique and Art of Singing, by F. W. Ross.

Of the works in theory, those reprinted during the above-mentioned period were The Morris Writing Primer; First Year in Theory, by O. R. Skinner; Ear Training by Heacock. In all we reprinted seventy-nine volumes.

Advances in this issue there is mention made of the increase in our publication business during the past five years. One of the best increases has been in the number of volumes published in the Presser Collection. During the month just passed four of those volumes appeared from the press. We herewith withdraw from "Special Offer" the following volumes: Mozart's "Sonata," "Six Octave Studies," Op. 553, by Carl Czerny; "Twenty Vocalises for High Voice," Op. 15, by Marchesi; "Sonatas for the Pianoforte," Op. 20, by J. L. Dussek; "Fifteen Etudes de Style," Op. 31, by J. C. Schumann.

These editions of standard works in this cheaper form have been reprinted from the best editions possible with additions where necessary and important, and mechanically better than any import on the market, and printed on the best paper and with the strongest binding possible. This means that the volumes will give satisfactory service from an educational point of view and will wear longer than others.

17 Artistic Portraits of Great Musicians. We are beginning to wonder whether our subscribers know what a bargain there is in these portraits. They are offered. They are equal to many \$2 pictures that are found in frames. They cannot be produced for nearly the price at which we are offering them, which is but 5 cents each. There are 17 subjects which include all the great masters. The 17 will be sold for 75 cents. Why not send for a sample first and see what they are like? Everyone who has sent for a sample has followed it up with an order for the entire

set. There is but a limited number of these pictures, and when they are gone they will not be reproduced. For studio decoration they cannot be equalled. They can be used for studio decoration by putting them on the wall and tacking a narrow colored tape around them so as to look like a frame. In fact, the thirty 17 could be put up in various shapes and they would make a very handsome appearance on the side of the wall. We have done this in one of our rooms in the building, and it has been very much admired. There is chance for inventing a nice design or ornament to take the place of the frame.

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Hour Glasses.

The fact that the best teachers of the country are using hour and half-hour glasses to measure their lesson time, and the fact that it was difficult to get glasses of this kind and at a reasonable price, we thought that it would be a convenience to our customers to suggest the use of them and supply them at a reasonable figure. We have an importation coming for which we are taking orders; \$2.00 for the hour glasses and \$1.50 for the half-hour glasses.

Indian Music.

We are now prepared to furnish a complete set of twelve numbers of the Zuni Indian Music by Carlos Troyer. This work has lately come into our possession and should have a wide publicity. It is a most excellent set of compositions for an Indian evening. There will be a lecture by Carlos Troyer published separately, which could be read in connection with the compositions. We shall be pleased to send any of these works to any of our customers on selection.

Musical Zoo.

This unique work for four hands by the celebrated organist, Dr. Wood, is on a fair way toward being published. Words have been added to each of the compositions, and this will be an additional attraction. These pieces are eight in number, and they were made by Dr. Wood for his own children. They are the very first pieces to be given to a child. They are simple but musical. The advance price is but 15 cents, which includes postage.

New Parlor Album.

Under these Special Notices for a few months past we have advertised a "New Parlor Album." We herewith withdraw from this low-price offer this volume which has been renamed "Popular Home Album." This volume contains forty-four melodious pieces of a popular character, every one of value, and the retail price is but 50 cents. This work is destined to be one of the best sellers of our well-known series of 50-cent albums.

The Organist.

We are publishing a volume of concert organ music by Geo. E. Whiting, of Boston, who ranks as one of our leading organists. In this volume he will present an excellent collection of organ music, which may be used both for concert purposes and for church. There will be such pieces as "Chari," by Rossini; "Andante from Symphony No. 1," by Beethoven; "Be Not Afraid," by Mendelssohn; "Gavotte in C Minor," of St. Saens; "Minuet" by Mozart, and a number of original pieces by Mr. Whiting. The work will rank as one of the best collections of organ music of the day. It will be bound up in very substantial binding and will be of the order that is usually sold for \$2.

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Vogt's 24 Octave Studies, Op. 45.

This educational collection will be published in our usual careful and painstaking manner. These octave studies possess pleasing qualities of melody and also rhythm. They are in third and fourth grade and are almost study pieces. There is no branch of technic more valuable than octave playing. A good octave player has always other good qualities. Octave playing never stands alone, because it carries with it so many valuable technical qualities. The work is almost too well known to need any comment at this time. Our advance price for this work is but 20 cents, postpaid.

New Recital or Drawing Room Album for the Pianoforte.

This is a new collection of pieces rather more advanced than those to be found in our new parlor album, recently completed. In this latter volume the pieces do not go beyond the third grade; in the new Recital Album or Drawing Room Album the pieces go as high as the fourth grade in point of difficulty, and the entire work has chiefly in the third and fourth grades. The pieces are of a brilliant character, such as might be used for intermediate recital work or for home entertainments. They will be printed from specially large plates and a generous number of pieces will be included. All are new and original, and have not appeared in previous volumes. The special introductory price will be 20 cents, postpaid.

Vocal Instructor.

This is about the most practical work on the voice that we have ever seen. It gives logically and in detail all the necessary material for developing a singer from the very beginning. Every department is given the most careful attention: tone production, breathing, muscular control, flexibility, etc. Everything is explained in full and all the necessary exercises are given in every department. Such a work will be of great help to any teacher, and it is so clear that it may even be used as a self-instructor. All those who are interested in vocal works should have themselves at the opportunity to order this book at the special introductory price. The advance price for the present month is 50 cents, postpaid.

Mastering the Scales and Arpeggios.

By James Francis Cooke. The long and exacting preparation of this new work is drawing to a close and the proofs of the work are in the hands of the proof-readers, who are going over it very carefully to detect errors. This means that

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Your Jubilee Greetings to THE ETUDE

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the work will be out shortly and that the special introduction offer at practically cost price will be withdrawn in a very short time. The work will be one of sufficient practice the pupil may play the scale at one thousand notes a minute and over. All of the work was "tried out" at the keyboard with pupils by Mr. Cooke when he was actively engaged in teaching. It also contains ideas brought up in numerous discussions and conferences he has held with some thirty of the world's foremost pianists. It is characterized by all the practical points of

starts the scale so that it may be taken up earlier than with any other work, and it is carried on to the point where with sufficient practice the pupil may play the scale at one thousand notes a minute and over. All of the work was "tried out" at the keyboard with pupils by Mr. Cooke when he was actively engaged in teaching. It also contains ideas brought up in numerous discussions and conferences he has held with some thirty of the world's foremost pianists. It is characterized by all the practical points of

view that marked the very successful "Standard History of Music" by the same writer. Advance of publication price to continue for a very little while longer, 30 cents.

Melodic Pianoforte Studies. By Herman Vetter, Op. 8.

This is an excellent little group of studies to be used in the early second grade. Each study is so carried out that an equal amount of work is given to either hand, and each study has a number of variants. The studies are interesting to practice and will prove of decided benefit. They are all short and easy to read. They are arranged in progressive order throughout. The special advance price for this work is 15 cents, postpaid.

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The thousands of friends that Old Mr. James Huneker, Foggy made when he visited the columns of THE ETUDE through different years will welcome the news that there is to be an Old Foggy book. "To have and to hold" in your music room or home. Time and again the music lover longs Old Mr. Huneker's and find therein a confidant, a companion in spirit, who has known the same ideas that he has and who knows how to express them in type as though he were talking in person. This is the "feeling" of Old Foggy. The advance of publication price is 40 cents. Mr. James Huneker, who takes a surprising interest in the work, has written a special

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